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Häpke's volume makes a natural transition from Hanseatic history to a broader field. After an introductory section on the early history of Bruges, the author describes its commercial relations at a time when it was an important station of German trade, and completes his study by a description of its political and commercial organization about 1300. The author bases his book almost entirely on printed material, but covers so wide a range of original and secondary sources, and shows such ability in selection and construction, that his work will be welcomed by students of economic history as an interesting and valuable contribution to the subject.

Häpke corrects the impression left by Ehrenberg that the growth of Bruges depended, from a very early period, on its position as a world-market, in which the exchanges of Europe and of the East were perfected. The town grew up as an export station for the industrial products of the Flemish back-country, relying for its business chiefly on the cloth manufacture, which had already reached the stage of the commission system (pp. 203, 253). In the closing decades of the thirteenth century the active trade languished, partly as a result of an unfortunate social and political constitution, which sapped the strength of the mercantile class (pp. 64, 198, 268); and Bruges then developed on lines with which we are already familiar. The activity of Flemish counts in the Crusades had little or no influence on the development of an active trade with the Mediterranean (p. 149); and the importance of spices and drugs in the commerce of northern Europe has generally been exaggerated (p. 252).

Among the contributions of the author to the topic of commercial organization may be noted: his comment on the wandering merchant (p. 131), and his protest against the application, in the Middle Ages, of the terms wholesale and retail merchant, for which he would substitute the English contrast of merchant and shopkeeper; further, his descriptions of the staples of England and of Bruges, of the status of alien merchants and of the importance and functions of brokers. He makes no mention of Sombart's theory of the rise of the capitalist class, but would certainly take sides against it with Flamm, Strieder, and other critics. There is evidence, it is true, of a serious rise in city ground-rents before 1300, but the leading families owed their wealth chiefly to trade, and sought investment in other fields only as the competition of foreign merchants forced them to it (pp. 193 ff).

CLIVE DAY.

Ezzelino von Romano: Eine Biographie. Von FRIEDRICH STIEVE, Dr. Phil. (Leipzig: Quelle und Meyer. 1909. Pp. 133.)

IN the first ninety-nine pages the author states in flowing language the complete life of Ezzelino. Foot-notes refer to original sources. The text is followed by twenty-eight pages of notes and four pages of new documents.

Ever since Dante in the *Inferno* and in the *Paradiso* mentions the torch "che fece alla contrada un grande assalto", the personality of Ezzelino exercises a peculiar fascination over authors. The author of the book under review utilized the efforts of his predecessors, avoided their errors, and substantiates whatever new views are maintained. By an independent research of the sources he establishes his claim to a serious attempt in solving the problem of the character of this prototype of all subsequent rulers, who by *virtuosità* acquired, maintained, and finally lost a *signoria* over an Italian city-state.

The author has solved the difficult task of developing his narrative in proper proportion. He does not burden his story with every siege on the plains or with each petty revolution and conspiracy of the warring city factions, but usually relegates these matters to the notes. By dint of compression and avoidance of polemics with previous authors his attention is given to a summary of the sources and, in case of doubt, of his views thereon. By this means his story develops Ezzelino not as an angel changed into demon form nor yet as a tyrant needing a whitewashing, but as the greatest of his warring rivals on a desperately crude stage.

The constant need of being on his guard and his successful egotism and unbridled lust for power were the factors which made Ezzelino unique among his rivals, none of whom had these qualities developed to so unital a purpose and to so pre-eminent a degree. "Neither the party warfare nor the communes of the March had ever been able to bend him. He feared neither the Holy Roman Empire nor the Papacy. He recognized no law save only that of his will and exercised this will for self-aggrandizement with limitless energy, hardened by the needs of his surroundings to relentless cruelty and contempt of humanity."

Yet Ezzelino's individualism fighting for his own hand and causing silent desolation to take the place of peace throughout his domain, anticipates, in political phases on a tiny but detailed plane the breach of political ideals which distinguished the Renaissance from the Middle Ages. He broke up all ideals of authority, created a modern state, and thus helped to make mankind politically free. Yet he died a martyr to that religion of rulers which finds its catechism in the *Principe*.

That book was written too late and Machiavelli might well have said, we give good precepts when too old to give bad examples. Ezzelino long ago had covered every phase of Italian statecraft, first applied to each intricate problem of ruling discordant and widely separated city-states remedies, theretofore unheard of, and never carried out so ruthlessly. The story of such a life is an interesting human document. The work has been well done by the author. It seems ungracious to note on page 98 a slip of the pen. Boso de Duera has his share of infamy among the traitors.

"Io vidi, potrai dir, quel da Druera

Là dove i peccatori stanno freschi" (*Inf.*, xxxii. 116,

117), but not for carrying out the ghastly slaughter of the family of Alberico da Romano. That infamy belongs to the Venetian Marco Badoer, and to the Marchese d'Este.

JOHN M. GITTERMAN.

Historical Portraits: Richard II. to Henry Wriothesley, 1400-1600.

The Lives by C. R. L. FLETCHER, formerly Fellow of All Souls and Magdalen Colleges, the Portraits chosen by EMERY WALKER, Fellow of the Society of Antiquaries. With an Introduction on the History of Portraiture in England. (Oxford: The Clarendon Press. 1909. Pp. xxiii, 199.)

THIS is an extremely interesting collection of historical portraits. It is practically a Tudor gallery, as but eight or ten of the persons represented belong to the fifteenth century, and a still smaller number lived over into the Stuart period. The portraits are judiciously selected and admirably reproduced. It is hard in some cases to be restricted to one portrait of a noted person when several exist, but that being the plan of the book we ought not perhaps to complain. Of the arrangement of the portraits, however, some criticism can fairly be made. While the order is chronological in the main, the mere fact that in some cases two, three or four portraits are reproduced on one page relegates them to an entirely different place in the book. It is unnecessarily confusing, after having come all the way down to Shakespeare, to begin again with Margaret of Anjou and Humphrey of Gloucester; and then having worked all the way down to Walsingham, to have to begin again with the Woodvilles. Something more than the mere size of the picture ought to be considered before putting the first Lord Howard of Effingham later in the book than the second, and placing Grindal far away from the sheet shared by Parker and Whitgift.

There is an interesting and suggestive introduction on the history of portraiture in England, in which one meets again the familiar figure of the foreigner as the purveyor of everything of a higher type of civilization to the Englishman. With the decision of the editors not to say anything about the individual portraits, but instead to give a biographical sketch of the person portrayed, we take issue. It would be of far more value to have the origin and characteristics of the pictures discussed, to be told what can be told, if anything, about the curious group of royal portraits of such striking similarity of style from Henry V. to Richard III., to be informed as to what other portraits exist of each subject, where only one is given, and such other expert knowledge as the editors could doubtless give us, than to be given a somewhat hackneyed biographical sketch.

This is the more disappointing as the written accompaniment to the illustrations falls much below the selection of portraits in scholarly characteristics. It is not the mere fling at "half-educated Americans", nor the occasional incorrect historical statements, nor even the gro-